

ANOTHER ALTERNATIVE IN TEACHING ENGLISH: A Theoretical Perspective

Oleh: Abd. Ghofur

Post Graduate Student of Surabaya University

Abstract:

The objective of this written, actually, going to show that literature is a good way to deliver a language learning, in this case learners could comprehend the language itself by literature as medias of teaching. In this case, of one the literature that could use as a technique to teach language, especially English is drama. Drama can foster skills such as reading, writing, speaking and listening by creating a suitable context. Drama is a powerfull language teaching tool that involves all of the students interactively all of the class period. Drama can also provide the means for connecting students' emotions and cognition as it enables students to take risk with language and experience the connection between thought and action. Teaching English as a foreign language inevitably involves a balance between receptive and productive skills; here drama can effectively deal with this requirement. Through drama, a class will address, practice and integrate reading, writing, speaking and listening. Drama also fosters and maintains students' motivation, by providing an atmosphere which is full of fun and entertainment. In so doing, it engages feelings and attention and enriches the learners' experience of the language.

Keywords:

Teaching English As Foreign Language, Strategis, Literature, Drama

Introduction

Literature is generally divided into tree groups, respectively prose, drama, and poetry. Prose uses language not in verse form, e.g., novels, short stories, novellas, etc. Drama is play with its act(s) and its scenes in dialogues, conversations, comedies, tragedies, tragic-comedies, etc. Poetry is the art of poets; poems, in verse form, e.g. ballads, epics, lyrical poetry, etc. While in this paper, the writer going to focus the using of drama as a strategy to teach english.

There are many reasons in favour of using drama activities and techniques

in the language classroom. First of all it is entertaining and fun, and can provide motivation to learn. It can provide varied opportunities for different uses of language and because it engages feelings it can provide rich experience of language for the participants. Maley¹ listed many points supporting the use of drama and these are:

1. It integrates language skills in a natural way. Careful listening is a key feature. Spontaneous verbal

¹Maley, A. and Duff, A., (2005) *Drama Techniques: A Resource Book of Communication Activities for Language Teachers*. Cambridge: Cambridge University Press.

- expression is integral to most of the activities; and many of them require reading and writing, both as part of the input and the output.
2. It integrates verbal and non verbal aspects of communication, thus bringing together both mind and body, and restoring the balance between physical and intellectual aspects of learning.
 3. It draws upon both cognitive and affective domains, thus restoring the importance of feeling as well as thinking.
 4. By fully contextualizing the language, it brings the classroom interaction to life through an intensive focus on meaning.
 5. The emphasis on whole-person learning and multi-sensory inputs helps learners to capitalize on their strength and to extend their range. In doing so, it offers unequalled opportunities for catering to learner differences.
 6. It fosters self-awareness (and awareness of others), self-esteem and confidence; and through this, motivation is developed.
 7. Motivation is likewise fostered and sustained through the variety and sense of expectancy generated by the activities.
 8. There is a transfer of responsibility for learning from teacher to learners which is where it belongs.
 9. It encourages an open, exploratory style of learning where creativity and the imagination are given scope to develop. This, in turn, promotes risk-taking, which is an essential elements in effective language learning.
 10. It has a positive effect on classroom dynamics and atmosphere, thus facilitating the formation of a bonded group, which learns together.
 11. It is an enjoyable experience.
 12. It is low-resource. For most of the time, all you need is a 'roomful of human beings'.
- Fleming² stated that drama is inevitably learner-centered because it can only operate through active cooperation. It is therefore a social activity and thus embodies much of the theory that has emphasized the social and communal, as opposed to the purely individual, aspects of learning. The use of drama techniques and activities in the classroom provides exciting opportunities for foreign language learners to use the language in concrete "situations". Besides, some research studies, suggest that drama activities can promote interesting ways of motivating language learners and teachers. With drama we can play,

²Fleming, Mike (2006) *Drama and Language Teaching: The Relevance of Wittgenstein's Concept of Language Games*. Humanizing Language Teaching Magazine, issue 4 <http://www.hltmag.co.uk/mart01.htm>

move, act and learn at the same time³. Also the use of drama activities has clear advantages for language learning regarding motivation, the use of language in context, teaching and learning cross curricular content, etc⁴.

There are several studies that support the benefits of drama in foreign language learning, such as Maley and Duff, and Philips. Dramatic activities according to Maley and Duff "Are activities which give the students an opportunity to use his own personality in creating the material in which part of the language class is to be based"⁵. Drama activities can provide students with an opportunity to use language to express various emotions, to solve problems, to make decisions, to socialize. Drama activities are also useful in the development of oral communication skills, and reading and writing as well. Drama activities help students to communicate in the foreign language including those with limited vocabulary⁶.

There are different ways in which drama can be defined. And to mention only one of them, Susan Holden takes drama to mean "any kind of activity where learners are asked either to portray themselves or to portray someone else in an imaginary situation". In other words, drama is concerned with the world of "let's pretend" ; it asks the learner to project himself imaginatively into another situation, outside the classroom, or into the skin and persona of another person"⁷.

As mentioned before drama can foster the oral communication of the students, let's us now find out how drama can do that.

Why using drama in EFL classroom?

Using drama and drama activities has clear advantages for language learning. It encourages students to speak, it gives them the chance to communicate, even with limited language, using non-verbal communication, such as body movements and facial expression. There are also a number of other factors which makes drama a very powerful tool in the language classroom. Desialova⁸ outlined some of the areas where drama is very

³Read, Maley, A. and Duff, A. (2001) *Drama Techniques in Language Learning: a Resource Book for Communication Activities for Language Teachers*. Cambridge: Cambridge University Press. See also, Philips ,S. C., (2003) *Drama With Children*. Oxford: Oxford University Press

⁴Philips ,S. C., (2003) *Drama With Children*. Oxford: Oxford University Press

⁵Maley, A. and Duff, A. (1979) *Drama Techniques in Language Learning*. Cambridge: Cambridge University Press

⁶Aldavero, Vanesa, Alonso. (2008) *Drama in the Development of Oral Spontaneous*

Communication. Encuentro 17. www.encuentrojurnal.Org/textos/Alonso.pdf

⁷Holden, Susan. (1982) *Drama in Language Teaching*. London. Longman

⁸Desialova, Liubov, (2009) *Using Different Forms of Drama in EFL Classroom*. Humanizing language teaching Magazine, issue 4 <http://www.hltmag.co.uk/sart07.htm>.

useful to language learners and teachers, and they are listed below:

a. To give learners an experience (dry-run) of using the language for genuine communication and real life purposes; and by generating a need to speak. Drama is an ideal way to encourage learners to guess the meaning of unknown language in a context. Learners will need to use a mixture of language structures and functions ("chunks") if they want to communicate successfully.

- 1) To make language learning an active, motivating experience
- 2) To help learners gain the confidence and self-esteem needed to use the language spontaneously By taking a role, students can escape from their everyday identity and "hide behind" another character. When you give students special roles, it encourages them to be that character and abandon their shyness.
- 3) To bring the real world into the classroom (problem solving, research, consulting dictionaries, real time and space, cross-curricular content) When using drama the aim can be more than linguistic, teachers can use topics from other subjects: the students can act out scenes from history, they can work on ideas and issues that run through the

curriculum . Drama can also be used to introduce the culture of the new language, through stories and customs, and with a context for working on different kinds of behavior.

- 4) To emulate the way students naturally acquire language through play, makebelieve and meaningful interaction.
- 5) To make what is learned memorable through direct experience and affect (emotions) for learners with different learning styles.
- 6) When students dramatize, they use all the channels (sight, hearing, and physical bodies) and each student will draw to the one that suits them best. This means they will all be actively involved in the activity and the language will "enter" through the channel most appropriate for them.
- 7) To stimulate learners' intellect and imagination.
- 8) To develop students' ability to empathize with others and thus become better communicators.
- 9) Helps learners acquire language by focusing on the message they are conveying, not the form of their utterance.

b. Students Communication

Using drama to teach English results in real

communication, involving ideas, emotions, feelings, appropriateness and adaptability⁹. Teaching English may not fulfill its goals. Even after years of English teaching, the students do not gain the confidence of using the language in and outside the class. The conventional English class hardly gives the students an opportunity to use language in this manner and develop fluency in it, and this is because students lack the adequate exposure to spoken English outside the class as well as the lack of exposure to native speakers who can communicate with the students on authentic matters.

So an alternative to this is teaching English through drama because it gives a context for listening and meaningful language production, leading the students or forcing them to use their own language resources, and thus, enhancing their linguistic abilities. Using drama in teaching English also provides situations for reading and writing. By using drama techniques to teach English, the monotony of a conventional English class can be broken and the syllabus can be transformed into one which prepares students to face their immediate world better as competent users of the English

language because they get an opportunity to use the language in operation.

Drama improves oral communication, as a form of communication methodology, drama provides the opportunity for the students to use language meaningfully and appropriately. Maley and Duff state that drama puts back some of the forgotten emotional content into language. Appropriacy and meaning are more important than form or structure of the language. Drama can help to restore the totality of the situation by reversing the learning process, beginning with meaning and moving towards language form¹⁰. This makes language learning more meaningful and attempts to prepare the students for real-life situations. Earl Stevick states that language learning must appeal to the creative intuitive aspect of personality as well as the conscious and rational part¹¹.

Drama activities can be used to provide opportunities for the students to be involved actively. The activities involve the student's whole personality and not only his mental process. Effective learning can be achieved when the student involves himself in the tasks and is motivated to use the target language. Morrow (cited in Sam 1990) stated that communicative activities

⁹Barbu, Lucia (2007) *Using Drama Techniques for Teaching English*. <http://forum.famouswhy.com/index.php? Show topic=1150>

¹⁰See, Maley and Duff (1979)

¹¹Stevick, F. (1980) *Teaching Languages: Away And ways*. Rowley, MA: Newbury house.

should conform to some principles: students should know what they are doing and its purpose. In communication, it is necessary to work in the context as a unit. Communication cannot be divided into its various components¹².

Drama can be considered a communicative activity since it fosters communication among learners and provides different opportunities to use the target language in "make believe" situations. Vernon (nd) supports the view that this conversational use of language also promotes fluency. He states that while learning a play, students are encouraged to listen to, potentially read and then repeat their lines over a period of time. By repeating the words and phrases they become familiar with them and are able to say them with increasing fluency by encouraging self-expression, drama motivates students to use language confidently and creatively.

Speaking is the most common and important means of providing communication among human beings. The key to successful communication is speaking nicely, efficiently and articulately, as well as using effective voice projection, speaking is linked to success in life, as it occupies an

important position both individually and socially¹³.

Several scientific investigation have demonstrated that creative, instructional and educational drama activities have positive contribution to the general education process and that these activities improve speaking skills. According to Makita dramatic and role-playing activities are valuable classroom techniques that encourage students to participate actively in the learning process¹⁴. These dramatic activities can take different forms and that the teacher can provide students with a variety of learning experience by developing different methodologies according to the needs of his students . These role-playing activities enable the teacher to create a supportive, enjoyable classroom environment in which students are encouraged and motivated to effectively learn the target language.

Drama has a significant function especially in specifically improving acquired/improved speaking skills among the basic language skills. Although drama has existed as a potential language teaching tool for hundreds of years, it has only been in

¹²Sam Wan Yee. (1990) *Drama in Teaching English as a Second Language: A communicative Approach*. <http://www.melta.org.my/ET/1990/main8.html>.

¹³Ulas, Abdulhak, Halim, (2008) *Effects of Creative Educational Drama Activities on Developing Oral Skills in Primary School Children*. American Journal of Applied Sciences 5 (7)

¹⁴Makita, y., (1995) *The Effectiveness of Dramatic/ Role-Playing Activities in the Japanese Language Classroom*. <http://journals2.iranscience.net:800/meel.pacificu.edu/meel.pacificu.edu/papers/scholars/makita/makita.htm>.

the last thirty years or so that its applicability as a language learning technique to improve oral skills has come to the forefront¹⁵. Regarding the point that drama has an important impact on language teaching, Goodwin states, drama is a particularly effective tool for pronunciation teaching because various components of communicative competence (discourse, intonation, pragmatic awareness, non verbal communication) can be practiced in an integrated way¹⁶. There are some other elements involved in acquiring oral communication skills: adding efficiency to communication and drama activities facilitates the improvement of these elements.

Whitear, approach in this regard is, speaking is not only about words, structure and pronunciation, but also feelings, motivations and meanings that are valuable benefits for bringing drama to the language learner¹⁷. Drama techniques and activities to develop communication skills through fluency, pronunciation, cooperative learning, confidence building and intercultural awareness may be added also to the above mentioned elements.

¹⁵Smith, S., M., (1984) *The Theater Arts and the Teaching of Second Languages*. Reading, Massachusetts: Addison Wesley

¹⁶Goodwin, J., (2001) *Teaching Pronunciation in M. Celce-Murcia. Teaching English as a Second or Foreign language*, 3rd ed., Heinle & Heinle

¹⁷Whitear, S., (1998) *English Through Drama: A Visual/ Physical Approach*. The Language Teacher (4).

One of the major characteristics of the social aspect of oral communication skills is the ability to deliver a speech comfortably and with self confidence. Drama appears to be the ideal method for students to develop self confidence. In this regard, students who are not naturally talkative often appear more willing to join in the discourse when they realize that they are not dominated by a teacher figure. Sam agrees by stating, drama activities can be used to provide opportunities for the students to be involved actively, the activities involve the students, whole personality and not merely his mental process¹⁸. Peregoy and Boyle stated "Drama activities provide students with a variety of contextualized and scaffold activities that gradually involve more participation and more oral language proficiency, they are also non-threatening and a lot of fun"¹⁹.

Desialova stated that using drama and drama activities has clear advantages for language learning²⁰. It encourages students to speak, it gives them the chance to communicate, even with limited language, using non verbal communication, such as body movements and facial expressions. Students' involvement in the negotiation

¹⁸Read, Sam Wan Yee (1990)

¹⁹Peregoy and Boyle (2008) *Using Drama and movement to enhance English Language Learners' Literacy development*. http://goliath.ecnext.com/coms2/gi_0199-11134256/using-drama-and-movement-to.html

²⁰See also, Desialova (2009)

and construction of meaning during participation in a drama allows them insights into the relationship between context and language, and lets them link the language they are learning to the world around them²¹. Drama has been credited with the ability to empower students and allow them some ownership and control over their own learning²². Working in drama allows students to test out various situations, registers and vocabulary in a real way without having to suffer any real consequences, (Neelands, 1992). Kao and O, Neill (1998) propose that confidence levels increase when students have something to talk about and , most importantly, when they know how to express their ideas.

c. How can drama or dramatic activities be used in ELT

1) Mime

John Dougill (defines mime as "a non-verbal representation of an idea or story through gesture, bodily movement and expression". Mime emphasizes the paralinguistic features of communication²³. It builds up the confidence of learners by encouraging them to get up and

do things in front of one another. Mime helps develop students' power of imagination and observation and can also be quite simply " a source of great enjoyment" with students tending "to be very enthusiastic about this aspect of drama"²⁴. To the language teacher, one could generally say that mime is acting out an idea or story through gesture, bodily movement and expression, without using words . Savignon says that the mime helps learners become comfortable with the idea of performing in front of peers without concern for language and that although no language is used during a mime it can be a spur to use language²⁵.

While, John Dougill supports this when he says that not only is mime one of the most useful activities for language practice, it is also one of the most potent and relatively undemanding. Its strength lies in that although no language is used during the mime, the mime itself can act as a catalyst to generate and elicit language before, during and after

²¹Read (Maley and Duff, 1978)

²²Wilburn, D., (1992) *Learning Through Drama in the Immersion Classroom*; in E. Bernhardt (ed), *Life in Language Immersion Classrooms*. Multilingual Matters. Bristol.

²³Dougill, John (1987) *Drama Activities for Language Learner*. Macmillan Publishers Ltd. London

²⁴Hayes, Suanne, Karbowska, (1984) *Drama as a Second Language: A Practical Handbook for Language Teachers*. National Extension College.

²⁵Savignon, S., (1983) *Communicative Competence*. London: Addison- Wesley

the activity²⁶. Mime is a great way of reinforcing memory by means of visual association, and recall of language items is assisted whenever an associated image is presented²⁷. Mime can help to fix language in the minds of the students, and the following activity demonstrates how vocabulary items can be revised and reinforced. Placing a box in front of the class, the teacher mimes taking something out of it and asks students to take a guess at what it could be.

The teacher then invites a student to approach the box and whispers the name of the object to the student, who in turn mimes taking the object out of the box while the rest of the class guesses. Mime can generate language use where explanation is required teacher's instructions and the discussion of the students-if the mime involves pair work or group work, learners normally find it easier and more motivating to produce language when they have to accomplish a task²⁸. If the mime is then performed before the rest of the class, the target language can be

usefully employed for evaluating and interpreting what has been seen, as in the following example which aims at practicing fluency. Working in pairs or small groups, students are given topics to work on which are to form the basis of a three minute mime (a burglary that goes wrong, an incident at a bus stop, an argument at the cinema, for example), five minutes are allowed for preparing and rehearsing. Students perform their mime in turn, and after each performance the teacher asks the class to interpret what it has been.

d. Role Play

According to Blatner role play is a method for exploring the issues involved in complex social situations²⁹. McCaslin concurs with this viewpoint by contending that the focus is on the value that the assumption of the role has for the participant rather than for the development of an art. In role play the participants are assigned roles which they act out in a given scenario. While, Kodotchigova state that role play prepares L2 learners for L2 communication in a different

²⁶See also, John Doughil (1987)

²⁷Rose, C., (1985) *Accelerated Learning*, Topaz, Great Missenden

²⁸Ur, p., (1981) *Discussions That Work*. Cambridge . Cambridge University Press.

²⁹Blatner, A., (2002) *Role Playing in Education* [www.blatner.com/adam/pdntbk/rplayedu .htm.](http://www.blatner.com/adam/pdntbk/rplayedu.htm), see also, McCaslin , N., (1990) *Creative Drama in the classroom*. 5th ed. Studio City, Player Press Inc.

social and cultural context³⁰. The purpose of role play is educative rather than therapeutic and the situations examined are common to all. Family scenes, school situations and playground incidents provide opportunities for interaction and group discussion.

Role play enables participants to deepen prior experience and to translate it into characters for the plot. In this way according to Wrentschur and Altman, the participants are able to adopt roles hither to alien to them, and to try what it feels like to be on the other side for once. The main benefit of role play from the point of view of language teaching is that it enables a flow of language to be produced that might be otherwise difficult or impossible to create³¹. Role play can also help recreate the language students used in different situation, the sort of language students are likely to need outside the classroom. By simulating reality, role play allows students to prepare and practice for possible future situations.

³⁰Kodotchigova, M., A., (2001) Role play in Teaching culture: Six quick steps for classroom implementation.
<http://iteslj.org/techniques/kodotchigova-Roleplay.html>

³¹Wrentschur, M. and Altmann, P., (2002) *Enhancing Cultural Awareness Through Cultural Production Theater*.
<http://www.akutemia.org/eca/articles/opressed.html>

Ideas for role play could be obtained from situations that teachers and learners experience in their own lives, from books, television programmes and movies or from their daily interactions with other people at school/ university or in the work place. After choosing a context for a role play, the next step to follow is to provide ideas on how this situation may develop. It is important to take into consideration the learners' level of language proficiency when using and implementing role play activities in the FI classroom. Assuming a role is an essential element in drama, Heathcote concurs³² that role taking is so flexible that when applied in education, it will suit all personalities and teaching circumstances.

Broadly speaking role-play involves being an imaginary person usually in a hypothetical situation and sometimes in a real one. Role play as a class activity which gives the students the opportunities to practice the language aspects of role-behaviour, the actual role they may need outside the classroom. According to Richards role –play involves a situation in which a setting, participants and a goal problem are described. Participants are to accomplish the task given,

³²Richards, Jack (1985) "*Conversational Competence Through Role Play*". RELC Journal 16:1

drawing on whatever language resources they can. From the above definitions we can come up with the conclusion that role-play is thus an activity which requires a person to take on a role that is real or imaginary. It involves spontaneous interaction of participants as they attempt to complete a task.

There are many types of role play. Dramatic plays, story dramatization and sociodrama, seminar style presentation, debates and interview. They range from beginners, role play for weaker students to advanced role play for the more proficient students. Different types of role play demand different approaches, the way the role play is introduced, the description of the roles, the facilitation and debriefing sessions vary accordingly. Role play can fit into a course I practice in English teaching media classes, this course has a practical part that require students to talk in the classroom performing different role and tasks.

e. Simulation

Jones calls a simulation as case study where learners become participants in an event and shape

the course of the event³³. The learners have roles, functions, duties, and responsibilities within a structured situation involving problem solving. Simulations are generally held to be a structured set of circumstances' that mirror real life and in which participants act as instructed. He defined simulations as "a reality of functions in a simulated and structures environment"³⁴.

A simulation activity is one where the learners discuss a problem within a defined setting, In simulation activities, the students are either playing themselves or someone else. Simulation activities are also interaction activities with various categories of dialogues. One category would be social formulas and dialogues such as greeting, parting, introductions, compliments, and complaints. Simulation exercises can teach students how to function in a social situation with the appropriate social niceties: for example, students could practice how to turn down a request for a date or a party. Another category of simulated interaction activity is community oriented tasks, where students learn how to cope with shopping, buying a ticket at a bus stop etc. This sort of simulation

³³Jones, K. (1980) *Simulations: A Handbook for Teachers*. London, Kegan Paul Ltd

³⁴Jones, K., (1982) *Simulations in Language Teaching*. Cambridge: Cambridge University Press.

helps students' communicative participation in the community and at the very least help them in the task of collecting important information.

A clear line cannot be drawn between role play and simulation. These two drama activities overlap. Role play is frequently used within simulation in role-simulation, the participant remains the same individual while reacting to a task that has been simulated on the basis of his own personal or professional experience. In language teaching the differences between role play and simulation are not that important. As The function of a simulation is to give participants the opportunity to practice taking on specific roles and improvising within specific situations on the assumption that with practice the participants will play their roles more effectively when situations involving similar skills occur in real life.

A simulation activity provides a specific situation within which students can practice various communication skills like asserting oneself, expressing opinions, convincing others, arguing eliciting opinions, group-problems-solving, analyzing situations and so on. Using give details of the relevant aspects of situation, participants have to make decisions o come to some agreement or resolve a problem, thus meeting a

challenge posed by the simulated situation. Behaviour is not controlled in a simulation and the participants bring to the situation their own skills, experience and knowledge. Simulation can be effectively applied to a course we teach at English for Specific Purposes classes , because in ESP classes, simulations are particularly useful in practicing and evaluating the use of procedures and language (vocabulary, and structures) specific to particular skills. A typical simulation used in business English would be that of a board meeting discussing a company crisis, rules would be allotted , an agenda drawn up and the procedures and conventions of a board-meeting adhered to.

f. Improvisation

Landy defines improvisation as an unscripted, unrehearsed, spontaneous set of actions in response to minimal directions from a teacher, usually including statements of whom one is, where one is and what one is doing there. The focus is thus on identifying with characters, enacting roles and entering into their inner experience of imagination and fantasy³⁵. And according to McCashin, the focus of improvisation is on helping learners to discover their

³⁵Landy, R. S., (1982) *Handbook of Educational Drama and Theater*. London: Greenwood press. See, also, McCashin, 1990

own resources from which their most imaginative ideas and strongest feelings flow, participants gain freedom as self-discipline and the ability to work with others develops.

Improvisation is an excellent technique to use in the FL/L2 classroom as it motivate the learners to be active participants in authentic situations thereby reducing their self consciousness. At the beginning students will be hesitant and shy to participate in the activities, but after a few sessions they will become more enthusiastic and there will be a phenomenal improvement in their confidence level.

The implementation of techniques that aim to improve the FL learners' confidence level will invariably lead to improvement in the use of the target language. Improvisation provides learners with opportunities to not only improve their language communication skills, but also to improve their confidence which will ultimately lead to the development of positive concepts.

Before beginning the improvisation session the teacher or the facilitator has to involve the establishment of a context which serves to inform the participants where they are and what they are expected to portray in their inter-relationships with other characters. Since this is an unscripted,

unrehearsed drama exercise, the participants are at liberty to make their own spontaneous contribution as the play unfold. This entails that they have the freedom to add their own words and develop their characters in the ways which they would like to. Thus one of the advantages of improvisation is the level of freedom that the participants are able to exercise during the execution of the creative session.

Improvisation exercises could involve an entire class of learners or smaller groups. Once the context has been provided the learners will participate spontaneously in the exercise. A whole class improvisation exercise could involve the participants at a market where some are the buyers and others the sellers. The teacher role is to provide the context and the participants act out their roles spontaneously without any planning. It is important to keep in mind that much of the content for the improvisation activities could come from the participants' own background and experiences. Spontaneous improvisation gives learners practice in language and communication skills, and they have the opportunity to develop their emotional range by playing roles unfamiliar to them and outside their own experience. Here are some examples of improvisation, keeping in mind that the backgrounds

of the players will determine the appropriateness of these examples.

- a. You are a group of people at a party having a good time. Decide who you are and what you are doing.
- b. You are a group of teachers on strike for higher pay.
- c. You are a group of parents attending a parent meeting who are complaining about the poor facilities and teaching. These activities and others can be used by the teacher in his class. Also these activities and their varieties depends on the creativity of the teacher who can think of useful situations where he can generate students communication skills.

g. **Role of the Teacher**

In using Drama in the classroom, the teacher becomes a facilitator rather than an authority or the source of knowledge. Hoetker warns that "the teacher who too often imposes his authority or who conceives of drama as a kind of inductive method for arriving at preordained correct answer, will certainly vitiate the developmental values of drama and possibly its educational value as well."³⁶

³⁶Hoetker, James (1969) *Dramatics and the Teaching of Literature*. Champaign, Illinois: National Council of Teachers of English. ERIC clearinghouse on the teaching of English (ED 028165)

Classroom drama is most useful in exploring topics when there are no single, correct answer or interpretation, and when divergence is more interesting than conformity and truth is interpretable. Education should strive not for the acceptance of one voice, but for an active exploration of many voices³⁷ Using drama activities and techniques inside the classroom has changed the role of the teacher. The class becomes more of a learner-centered rather than a teacher-centered one. The teacher is merely the facilitator.

Conclusion

Drama is an appealing teaching strategy which promotes cooperation, collaboration, self-control, goal-oriented learning as well as emotional intelligence skills. Drama bridges the gap between course-book dialogues and natural usage, and can also help to bridge a similar gap between the classroom and real life situations by providing insights into how to handle tricky situations. Drama strengthens the bond between thought and expression in language, provides practice of supra-segmental and Para-language, and offers good listening practice. If drama is considered as a teaching method in the sense of being part of the eclectic approach to language teaching, then it can become a

main aid in the acquisition of communicative competence.

Drama activities facilitate the type of language behaviour that should lead to fluency, and if it is accepted that the learners want to learn a language in order to make themselves understood in the target language, then drama does indeed further this end. One of the greatest advantages to be gained from the use of drama is that students become more confident in their use of English by experiencing the language in operation. Drama in the English language classroom is ultimately indispensable because it gives learners the chance to use their own personalities. It draws upon students' natural abilities to imitate and express themselves, and if well-handled should arouse interest and imagination.

Drama encourages adaptability, fluency, and communicative competence. It puts language into context, and by giving learners experience of success in real-life situations it should arm them with confidence for tackling the world outside the classroom.

References

- Aldavero, Vanesa, Alonso. (2008) *Drama in the Development of Oral Spontaneous Communication*. Encuentro 17. [www. encuentrojournal. Org/textos/Alonso.pdf](http://www.encuentrojournal.Org/textos/Alonso.pdf)
- Barbu, Lucia (2007) *Using Drama Techniques for Teaching English*. <http://forum.famouswhy.com/index.php? Show topic=1150>
- Barnes, Douglas (1968) *Drama in the English Classroom*. Champaign, Illinois: National Council of Teachers of English
- Blatner, A., (2002) *Role Playing in Education* [www.blatner.com/adam/pdntbk/rplayedu .htm](http://www.blatner.com/adam/pdntbk/rplayedu.htm).
- Brumfit, C., (1991) *The Communicative Approach to Language Teaching*. Oxford: Oxford University Press.
- Desialova, Liubov, (2009) *Using Different Forms of Drama in EFL Classroom*. Humanizing Language Teaching Magazine, issue 4 [http://www. hltmag.co.uk /sart07.htm](http://www.hltmag.co.uk/sart07.htm).
- Dougill, John (1987), *Drama Activities for Language Learner*. Macmillan Publishers Ltd. London
- Fleming, Mike (2006), *Drama and Language Teaching: The Relevance of Wittgenstein's Concept of Language Games*. Humanizing language teaching Magazine, issue 4 Retrieved on 20/7/2010 from <http://www.hltmag.co.uk/jul06/mart01.htm>.
- Goodwin, J., (2001) *Teaching Pronunciation in M. Celce-Murcia. Teaching English as a Second or Foreign Language*, 3rd ed., Heinle & Heinle
- Hayes, Suanne, Karbowska, (1984), *Drama as a Second Language: A Practical Handbook for Language Teachers*. National Extension College.
- Heatcote, D., (1984), *Collected Writings on Education and Drama*. Johnson, L and O'Neill, c. (ed) Illinois: Northwestern University Press.
- Hoetker, James (1969) *Dramatics and the Teaching of Literature*. Champaign, Illinois: National Council of Teachers of English. ERIC Clearinghouse on the Teaching of English (ED 028165)
- Holden, Susan. (1982) *Drama in Language Teaching*. London. Longman
- Jones, K. (1980) *Simulations: A Handbook for Teachers*. London, Kegan Paul Ltd.
- Jones, K., (1982) *Simulations in Language Teaching*. Cambridge: Cambridge University Press.
- Kao, S. M., O' Neill, C., (1998) *Words Into Worlds: Learning a Second Language Through Process Drama*. Stamford, London: Abbex.
- Kodotchigova, M., A., (2001) *Role Play in Teaching Culture: Six Quick Steps for Classroom Implementation*. <http://iteslj.org/techniques/kodotchigova-Roleplay.html>

- Landy, R. S., (1982), *Handbook of Educational Drama and Theater*. London: Greenwood Press.
- Makita, y., (1995), *The Effectiveness of Dramatic Role Playing Activities in the Japanese Language Classroom*.
<http://journals2.iranscience.net:800/meel.pacificu.edu/meel.pacificu.edu/papers/scholars/makita/makita.htm>
- Maley, A. and Duff, A. (1979), *Drama Techniques in Language Learning*. Cambridge: Cambridge University Press.
- Maley, A. and Duff, A. (2001) *Drama Techniques in Language Learning: a Resource Book for Communication Activities for Language Teachers*. Cambridge: Cambridge University Press.
- Maley, A. and Duff, A., (2005) *Drama Techniques: A Resource Book of Communication Activities for Language Teachers*. Cambridge: Cambridge University Press.
- McCaslin , N., (1990) *Creative Drama in the Classroom*. 5th ed. Studio City, player press Inc.
- Neelands, J., (1992) *Learning Through Imagined Experience*. Hodder & Stoughton Educational . London.
- Peregoy and Boyle (2008) *Using Drama and Movement to Enhance English Language Learners' Literacy Development*.
http://goliath.ecnext.com/coms2/gi_0199-11134256/using-drama-and-movement-to.html
- Philips ,S. C., (2003) *Drama with Children*. Oxford: Oxford University Press.
- Richards, Jack (1985) "Conversational Competence Through Role Play". RELC Journal 16:1
- Rose, C., (1985) *Accelerated learning*, Topaz, great Missenden.
- Sam Wan Yee. (1990) *Drama in Teaching English as a Second Language: A Communicative Approach*.
<http://www.melta.org.my/ET/1990/main8.html>.
- Savingnon, S., (1983) *Communicative Competence*. London: Addison-Wesley.
- Smith, S., M., (1984) *The Theater Arts and the Teaching of Second Languages*. Reading, Massachusetts: Addison Wesley.
- Stevick, F. (1980) *Teaching Languages: Away and Ways*. Rowley, MA: Newbury House.
- Ulas, Abdulhak, Halim, (2008) *Effects of Creative Educational Drama Activities on Developing Oral Skills in Primary School Children*. American Journal of Applied Sciences 5 (7)
- Ur, p., (1981) *Discussions That Work* . Cambridge . Cambridge University Press.
- Whitear, S., (1998), *English Through Drama: A Visual/Physical Approach. The Language Teacher* (4).
- Wilburn, D., (1992) *Learning Through Drama in the Immersion Classroom*; in E. Bernhardt (ed), *Life In Language Immersion Classrooms*. Multilingual Matters. Bristol.

Wretschur, M. and Altmann, P., (2002)
*Enhancing Cultural Awareness
Through Cultural Production*

Theater.
<http://www.akutemia.org/eca/articles/opressed.html>.